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# THE ART NEWS



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## Contents for May 28, 1938

William Hogarth: *Portrait of the Artist*, lent by Mrs. Howard D. Brandegee to the current exhibition at the Carnegie Institute (see article on page 12) .....Cover

Grandeur and Decadence of Neopolitan Painting.....Frontispiece 8

Art in Naples over 300 Years ..... 9

Decor on a New Ship: S.S. Nieuw Amsterdam..... 11

English Survey in Pittsburgh .....Arnold Palmer 12

New Exhibitions of the Week ..... 15

Exposition of Courbet's Naturalism ..... 18

Art Throughout America ..... 19

The Art News of London ..... 22

Coming Auctions ..... 23

European Auctions ..... 24

Exhibitions in New York ..... 25

The Forum of Decorative Arts ..... 26

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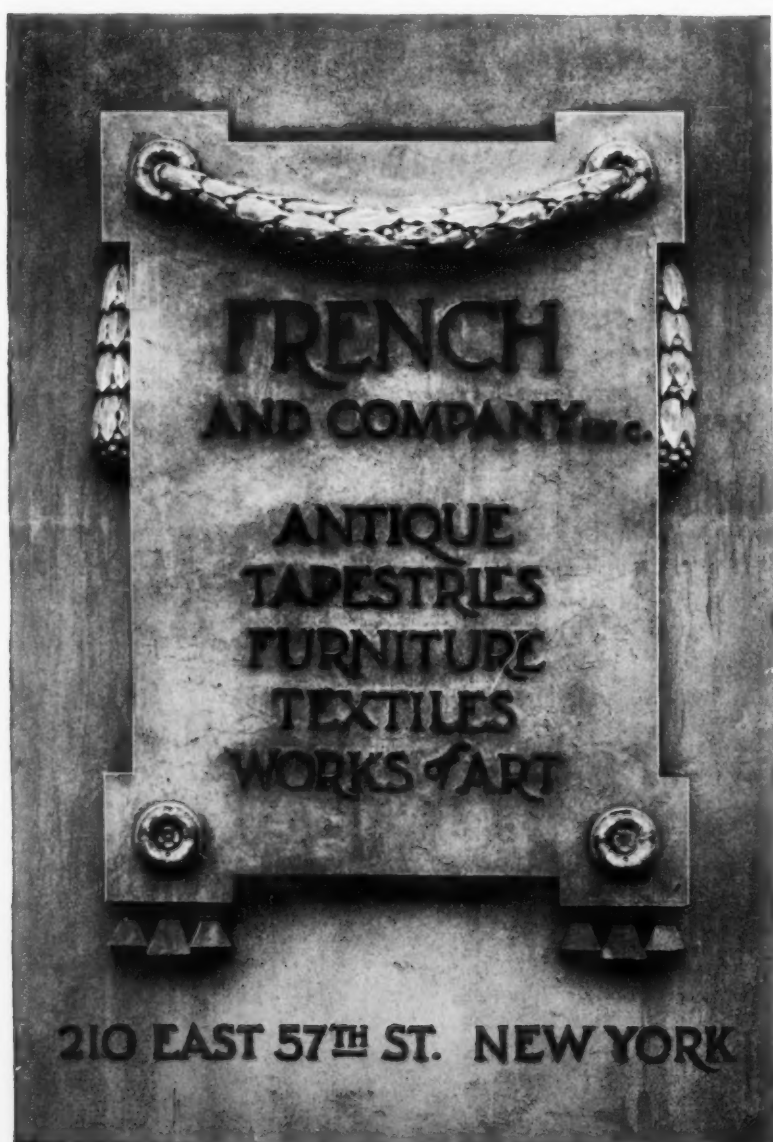
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LENT BY THE PIO MONTE DELLA MISERICORDIA, NAPLES

GRANDEUR AND DECADENCE OF NEAPOLITAN PAINTING EXHIBITED AT NAPLES: (ABOVE) DETAIL FROM "THE WORKS OF CHARITY" BY CARAVAGGIO; (BELOW) "GALANTERIA" BY GASPARE TRAVERSI

LENT BY COMM. ITALICO BRASS



# THE ART NEWS

MAY 28, 1938

## ART IN NAPLES OVER 300 YEARS

### *A Neapolitan Exhibition of Native Painters: 1600-1900*

THE painters of Naples from 1600 to 1900, from the literally golden flame of Caravaggio to the last grey cinders of the nineteenth century "see Naples and die" school, are being

honored these days in an extraordinary exhibition, which seems to have received far too little if any attention on the western shore of the Atlantic, held in the Castel Angioino well up over the bay looking out to Capri. One can sum up Neapolitan painting of the eighteenth century, and even better that of the nineteenth, by saying that it ought never be shown elsewhere than in the city of its birth, that the pleasant decadence of the former and the saccharine insipidity of the latter somehow demand physical identification with, on the one hand, a past that, here of all cities, needs no reminiscence because it still exists in the present, and, on the other, the vulgarity, sometimes called quaintness, of local coloring in the patterns of brash sunshine on tiled rooftops and fishermen's blouses. Such pleasant springboards from the passing moment into others long past, however, account for but two

of the three centuries represented in this exhibition and, in truth, evade the one much harder to describe—the *seicento* with its peculiarly Neapolitan deviousness in expressing the Baroque, most

devious of styles, in the formation of which Naples played so significant a part.

When, in 1607, the stormy petrel Michelangelo Caravaggio arrived in Naples as a fugitive from Roman justice—with a turbulent record of disorder, rape and homicide that stands in curious contrast to the statuesque placidity of his pictorial forms—he came upon the solitary Italian city which, throughout the Renaissance, had failed to develop an individual school of painting, and which, at the point of transition to the Baroque, was still without one. Due as much to the hybrid racial origins of its inhabitants as to its succession of rulers from different European houses, the Kingdom of Naples had not produced even a single *quattrocento* or *cinquecento* painter it could ethnically or stylistically call its own. In the middle of the fifteenth century there were still Byzantinizing masters whose newest impulses were the frescoes



LENT BY COUNT MATERAZZO

STANZIONE'S ADAPTATION OF THE CHIAROSCURO OF CARAVAGGIO IN "MATERNITA"



Cavallini had finished in S. Maria in Donna Regina shortly after 1300, while other painters, a little more progressive, aped the precise linearity and solid color of the Flemish miniaturists whose works the reign of René d'Anjou had brought to and popularized in Naples. And not long afterward, Ferdinand of Aragon, as king, imported the concept of the Catalan reredos together with all the hieratic, solemn and realistic qualities of Spanish art. It took a century to digest this mixed diet, a century by the end of which Naples was bored with its mean artistic patrimony and, being also much richer as a city, ripe for the seeds which Caravaggio sowed.

His importance can be appreciated in his great *Works of Charity*, painted for the local house of the Misericordia Confraternity, in which not alone dramatic artificial lighting finds its fullest expression but in which his whole magnificent correlation of dynamics that, with the growing Baroque, surge in all directions, sets a model for the regulation of pictorial form for the ensuing hundred years in which even architecture was to run riot. The fine light - and - dark rhythms of Carracciolo held within restrained monumentality, the beautiful narrative style of Massimo Stanzione as it is seen in the subtly set lyric stage of his *Maternità*, the stronger dramatics of Gentileschi and Vaccaro, in their more powerful but less defined chiaroscuro, all owe their being in the fullest sense to the fertile invention and inspiring formal discipline of Caravaggio—a debt they share with



(ABOVE) LENT BY  
CONTE G. V. GALANTE

(ABOVE)  
"BANQUET" BY  
LUCA GIORDANO  
(MIDDLE)  
"PORTRAIT OF



(LEFT) LENT BY  
MSE. Z. RONDININI

BARBARA OF  
PORTUGAL,  
QUEEN OF  
SPAIN" BY  
J. AMIGONI

(BELOW) "THE  
ADORATION OF  
KUNSTHISTORISCHES



THE MAGI" BY  
B. CAVALLINO  
MUSEUM, VIENNA

## THE ART NEWS

contemporaries as widespread as Georges de la Tour, Rembrandt and Velasquez.

Other *seicento* masters, of whom this exhibition offers a comprehensive view to a world which has long needed it to give them the recognition they deserve, are Luca Giordano in the homelier phases less in the style of his famed *fa' presto* religious works, of which the superb *Banquet*, rich in affinity with Rubens, is outstanding; and the masterful Bernardo Cavallino, hardly known at all in America for his anticipation, a hundred years in advance, of the style of nervous drawing, blocked in with colors of delicately graded nuances, resulting in the first painting purely decorative in its own right and for its own sake, which we have come to identify with Tiepolo.

It is in Giordano that the *settecento* had its roots, although the only flower worth recording is that of Francesco Solimena's fluid forms, drawn with marvelous alacrity and colored in a scale of dark, sensuous tones vibrant with the new complexities of Rococo psychology. The other eighteenth century painters of note draw their strength from contemporaneous Paris and Venice. Jacopo Amigoni's portraits are, like the Neapolitan aristocrats themselves whom they once limned and now seem to caricature, vulgarized but somehow earthier and more real versions of Largillière and Nattier. Gaspare Traversi, in the same ratio, gives life to the aristocratic but rather precious genre of Longhi; his scenes of seduction, (Cont. on page 21)





EBONY AND BRONZE STAIRCASE, COROMANDEL AND BRONZE SCULPTURE BY STARREVELD

## DECOR ON A NEW SHIP: S.S. NIEUW AMSTERDAM

BLUE AND WHITE CABIN DE LUXE; RIGHT "QUEEN WILHELMINA," RELIEF BY TERMOTE



**T**HE arrival in New York last week, on her maiden voyage, of the new Holland-America liner Nieuw Amsterdam was important in an artistic as well as a maritime sense. Her exterior and interior both are the product of the best contemporary Dutch design executed by native workmen and craftsmen, and the fact that those responsible for the decoration of the new ship number some of the most advanced architects and designers in the Netherlands may well be an example to other nations. It is notable that the owners of the new ship operate without governmental subsidy, a fact which ought to be pointed out to our lavishly endowed American lines.

Exemplary of maritime functionalism are such items as the staircase in ebony and bronze leading from the lower to the upper promenade deck, embellished by handsomely carved



coromandel pillars to which bronze sculpture has been added, by Piet Starreveld; as the light elegance of the Carlton room, with its dependence upon small-patterned fabrics and carved wood screens; as the clever use of grey in terms of various textures in the Main Salon; as the cream-and-black-and-gold card room and writing room; as the handsome chairs in the otherwise rather dull cabin-class dining salon which, with white leather backs, destroy the unpleasant multiple uniformity of a many-chaired room. The magnificently functional swimming pool by J. J. P. Oud as well as this fine designer's other public rooms and the handsome portrait sculpture of Queen Wilhelmina by Alber Termote also deserve praise, but none more than the new ship's cabins which, for the combination of beauty with pure function, are certain to set a mark for marine living quarters in the future.

A. M. F.

# ENGLISH SURVEY IN PITTSBURGH

## *An Introduction to British Painting at the Carnegie*

BY ARNOLD PALMER

IT IS customary to say, no doubt truly, that the British school of painting has never been more than a secondary or minor affair. Our pride in our two outstanding periods—the second half of the eighteenth century, when British portrait painters were the best in Europe and, adapting and domesticating the tradition of Van Dyck, produced a body of work whose influence still reverberates round the world; and the era of Constable, who profoundly modified Delacroix, and Turner, like Constable one of the bases of French Impressionism—shows how painfully conscious we are of our limitations in pictorial art. But English pictures, if only at times reaching the first rank, are often delightful and almost always easy to understand. Further, there are only some five or six important masters, men with whose work it is absolutely necessary to be familiar. This should be a relief and an encouragement to visitors inspecting an exhibition of British art in a foreign land such as has just opened at the Carnegie Institute.

Early in the eighteenth century, George I brought Händel to England, and the weight of his genius crushed out of existence the charming, if rather sparse, school of British composers and dealt our native music a blow from which it has not even yet recovered. About two hundreds years earlier, Henry VIII had brought Holbein to England, where the great German produced a large number of

LENT BY THE ART INSTITUTE OF CHICAGO TO THE CARNEGIE INSTITUTE



LENT BY MISS LAURA HARDING TO THE CARNEGIE INSTITUTE

XIII AND XVIII CENTURY ENGLISH PORTRAITURE: (LEFT) "JESUS IN THE LIKENESS OF AN ENGLISH KING"; (ABOVE) THOMAS GAINSBOROUGH: "PORTRAIT OF MISS JULIET MOTT"

his most tremendous works. It might have been supposed that, like Händel, he had a crushing effect upon British art or that, unlike Händel, he acted as a stimulant. Actually, he had no effect at all. Why? The answer is not merely interesting; it is the starting point of any brief account of British painting.

Travelling northwards, the arrival of the Renaissance in England coincided with the Reformation—that is to say, with the appearance of Tyndale's translation of the Bible and with the King's failure to persuade the Pope to divorce him from his first queen, Spanish Catharine. Thus it happened that, in England, the galvanizing force of the Renaissance was offset, as far as painting is concerned, by the removal of its principal nurse and patron, the Church of Rome. England, it must be admitted, had never been very rich even in ecclesiastical decorators. A certain amount of beautiful embroidery and carving exists, and is undoubtedly native work; and so are some of the pre-Renaissance altar pieces, reredos, screens, and wooden and stone carvings, though others are probably the handiwork of craftsmen imported from the Continent. But now that the Church of Rome was outlawed and estranged at the very moment when it might have brought into existence in England, as elsewhere, a school of muralists, the native illuminators of missals hailed the Renaissance by a minimum change in technique, the complement of the very limited change in their market. They became miniaturists.

These miniaturists began during the second half of the sixteenth century and continued, for something like two hundred years, to produce the most exquisite little portraits imaginable, showing thus early where one of the two main streams was to flow. But not even the best and earliest of them—Nicholas Hilliard and Isaac Oliver—



were quite contemporary with Holbein. Holbein had no influence on English painters because there were no English painters for him to influence.

But when, about a hundred years later, Charles I brought Van Dyck to the English Court, the soil was in a very different condition. One or two foreigners had already done a little to exploit the market opened by Holbein; men like Hans Eworth, Daniel Mytens, and Paul Van Somer had painted occasional portraits of lords and ladies, and the islanders had had time to grow accustomed to the process and possibilities of painting on canvas and had even produced a painter of their own, Sir Nathaniel Bacon. But more than that had happened, of course, to change the aesthetic state of the country. Francis Bacon had written his essays, the Elizabethan poets and dramatists, culminating in Shakespeare, had come and gone, leaving a new England behind them. The Great Armada had been defeated, and Britannia was rising into the place so long occupied by wave-ruling Spain. The accession of James I had united Scotland and England, and to Tyndale's Bible had been added a Prayer Book in English. Renaissance and Reformation had both had time to work. The Court and country of Charles I were as different from Henry VIII's as Van Dyck from Holbein.

Van Dyck settled in England in 1632, and his success brought other Dutchmen like Lely and Kneller hurrying to the scene, in more or less English disguises, almost before Van Dyck's influence could make itself felt. Almost; but not quite, for one William Dobson, an extremely competent painter, was Van Dyck's successor as Court Painter. Van Dyck himself, too, while radiating influence, was



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THREE ENGLISH LANDSCAPES: (TOP) TURNER'S "PORT RUYSDAEL" (CENTER) CONSTABLE: "BRIDGE ON THE MOLE"; "TRAINING AT NEWMARKET" BY STUBBS

not unaffected by his new surroundings, and some people have thought to detect the traces of even the English miniaturists in his later work.

But while Kneller and Lely, the former represented at the Carnegie Institute by three examples and the latter by Kneller's fine *Portrait of the Duke of Marlborough*, carried on the tradition imported from Holland, we have to wait some time yet for the flowering of British art. When it came, so sudden, so wonderful, so dazzling, and so obviously the sequel to long germination, the eighteenth century was well advanced; and before that point was reached something else had hap-

pened, something highly important and totally unexpected. The first great English painter had appeared, and he did not care a fig for any influence or tradition. Dutch, Italian or French, he despised the lot. He was, in fact, an opinionated, conceited and offensive man, whose name was William Hogarth. These characteristics are clearly portrayed in the brilliant self-portrait, lent by Mrs. Edward D. Brandegee. Four other Hogarths in the exhibition further show his highly individual style.

The curious will find biographical details under Hogarth's name in any dictionary of artists; they will also note the liveliness of his invention, contrast his sensitive colour with his insensitive design, and generally discover entertainment in the pictures themselves. What I want to indicate here is that Hogarth, coming for no discoverable reason when he did, began that literary tradition which has been at once the characteristic and the weakness of English painting. Hogarth seems to insist that every picture should point, or pretend to point, a moral. In the course of time, and in the hands of a horde of mediocre descendants, his creed has produced some queer results; pictures, utterly ephemeral in themselves, but enduring in their effect upon the taste of the British public.

For all his scorn of foreigners, Hogarth owed a



debt to some Dutch painters, but Van Dyck is not one of them. Hogarth's art is satirical and plebeian, Van Dyck's dignified and aristocratic; Hogarth, compared with Van Dyck, is modern, and he is modern because, during the century separating the two men, the middle and upper middle classes in England had challenged the supremacy of the aristocracy and the old social barriers were toppling. A new order had arisen, and Hogarth was its first, as well as its unflattering, mirror.

This new state of things included the rise of an emancipated and wealthy class, with interests in India, America and elsewhere. The new English "gentlemen," making for themselves their comfortable world, were untroubled on the one side by the responsibilities of a great name or by financial straits on the other. They were proud of themselves, of the social power accruing from their commercial power just as that had succeeded their parliamentary victories; and their vanity was ripe for expression.

The extraordinary way in which opportunity manufactures genius has never been better illustrated than at this time. A succession of the best architects England has ever possessed — Inigo Jones, Wren, Vanbrugh, Robert and James Adam, Chambers — came forward at the waving of the wand and with their pupils, filled the cities and countryside with lovely houses for these gentlemen to live in; and when the walls were erected, the most brilliant and numerous group of portrait painters ever crowded into a half-century in any country proceeded to cover them. Over twenty canvases by the great English portraitist form the most important section of the exhibition and admirably illustrate the brilliant period. Nor was that all; for while Allan Ramsay, Reynolds, Gainsborough, Romney, Raeburn, Hoppner and Lawrence—to name only the best of them—were painting the house-owners' wives and families, Barlow, Wootton, Seymour and Stubbs were doing as much for their horses and dogs.

If Hogarth was, chronologically, the first great English painter, Reynolds and Gainsborough are the second and third. The majority of modern critics rate Gainsborough the higher of the two, but Reynolds, if not the most important British painter, is the most important figure in the history of British art. A man of real intellectual eminence, he made a profound study of the theory and practice of his art and, though it is tempting to hook him on to Van Dyck, he must not be considered a descendant of any one master of any one country. Writing much, organizing much, entertaining lavishly, he still found time to paint fifty portraits a year. Before 1768, his output had been three times as great, and at his death he

left behind him the prodigious total of four thousand works six of which are now being shown in Pittsburgh. It is of interest to note that in 1755, when Reynolds was thirty-two, Hogarth, then aged fifty-eight, was forced by lack of clients to abandon portrait painting.

Gainsborough was another sort of man. Fond of country life and sketching, of musical evenings with a few intimate friends, he did not move to London until he was nearly fifty, although Reynolds, who admired him greatly had made him some years previously a foundation member of the Royal Academy. In his young days he painted a number of landscapes and these, and his other early compositions, perhaps reveal his quality more truly than his later, more imposing, and more frequently reproduced portraits of ladies of fashion. Both phases of the artist's work are covered in the exhibition with the charming country scene, *Crossing the Stream*, lent by Mr. Eugene G. Grace, and the delightful *Portrait of Miss Juliet Mott* outstanding. To complete the contrast with his contemporary, Gainsborough left in all some three hundred works.

Mention of Gainsborough's landscapes is a reminder that it is time to leave the portraits and to consider that other main branch of British painting already beginning to flourish alongside. Gainsborough was not quite the earliest English landscape painter; that position belongs to Richard Wilson, here represented by three Classical landscapes. Like the purveyors of portraits to the nobility and gentry, he too met a real demand. It was now customary for young men of family to complete their education by means of a tour through Europe or at least through France and Italy, and some of them showed their good taste by bringing pictures back with them from their travels. There was especially a vogue for Claude Lorraine; and Wilson, a very gifted artist, succeeded in acquiring a technique which combined echoes of Claude with a native note of his own.

After Wilson and Gainsborough, there is a little gap in the continuity of the landscape painters, though the sporting artists—there is room for a book, or at least an essay on this theme—did their often charming best to act as guardians of the countryside. But then a small group of landscape painters, with "Old" Crome and Cotman at their head, formed themselves into a school at Norwich, a little to the north of Gainsborough's country; and slightly younger still, there were born, in the two years immediately preceding the loss of the American

colonies, the two last great English masters, Turner and Constable. Other good artists, like Cox, De Windt and Bonington, followed

(Continued on page 21)



LENT BY THE ART INSTITUTE OF CHICAGO  
ROMANTICISM AND REALISM IN THE NINETEENTH CENTURY;  
(ABOVE) "BEATA BEATRIX" BY DANTE GABRIEL ROSETTI;  
(BELOW) "PORTRAIT OF THE ARTIST" BY SIR WM. ORPEN  
EXHIBITED AT THE CARNEGIE INSTITUTE



# New Exhibitions of the Week

## A SHOWING OF PERMANENT ACCESSIONS ENDS THE WHITNEY SEASON

THE Whitney Museum after a season of exhibitions built around a central theme concludes the year with a show of work from its permanent collection. So stimulating and rewarding an exhibition is it, that one could wish for more frequent an opportunity to see paintings which, even though recent, already hold a firm position as favorites for many people. Burchfield's *Winter Twilight*, with its play of a street lamp on snow and a small town corner has the solid actuality which awakes a response in anyone who knows the American scene, and loves it. Leon Kroll's *Road Through the Willows* gives the depth and seriousness which characterize this artist's best work. The static quality which sometimes marks his work is absent. This is a painting which pulsates with abundant life.

The ease and grace with which Henry Schnakenberg so often paints a landscape or the details of a plant or rock is present in his large figure painting *Conversation*, which is balanced in its forms and resonant in color. Sheeler's *River Rouge Plant*, no matter how often it is seen, intrigues the eye with the liquid quality of its reflected shadows and the adroit handling of light on the buildings. Peter Blume's *Light of the World* confirms his brilliancy of technique, so reminiscent of the past, with his comprehension of modern values and a contemporary way of thinking. This is to mention only a handful of paintings which fill the downstairs galleries. On the second floor the Museum has arranged a large and highly representative exhibition of still-life paintings by American artists, which range from a small and delectable study of fruit, wine and a decanter by Raphael Peale, who died in 1825, to Alexander Brook's complicated and richly painted *Bouquet, Number 2*. The majority of the work is however contemporary, and stands as a cross section of the style in which the painting of still-life is being handled by the outstanding painters in America. J. L.

## AN IMPORTANT GROUP OF IMPRESSIONISTS IN A SUMMER SHOWING

AS THEIR summer offering Messrs. Durand-Ruel are exhibiting a group of plein-air scenes by the arch-Impressionists, Monet, Pissarro and Sisley, and a magnificent ballet dancer by Degas, the rebel who, like Renoir, altered the theories of Impressionism to fit his own genius. Monet, the leader of those painters who were engrossed in scientifically reproducing the momentary effects of light and atmosphere, is represented by two canvases, *Garden at Bethuail*, 1881, and *Gare St. Lazare*, 1877, in which space is filled with smoke and forms diffused by the heavy laden atmosphere. In the former painting of a garden profusely overgrown with yellow sunflowers and red roses over which the sun is flooded, the horizon is moved up close to the picture frame, foreshadowing the complete elimination which is effected in Pissarro's *Place du Théâtre*

Painted seventeen years later. This elimination of the horizon is characteristic of late Impressionism and of the influence that Japanese prints had on such a painting in which the point of view is taken asymmetrically from a height and the foreshortening of the scene, here filled with little figures and horse-drawn carriages, is consequently exaggerated to a great degree.

Over the whole of Pissarro's view of Paris is a static grey haze which supplants the flickering light that gives animation to his earlier river scenes of Rouen and Pontoise. Poplars and willows in the winter snow, sunflowers and roses in the summer heat, and trees overhanging fresh flowing rivers—these are the sparkling scenes of the outdoors which the Impressionists painted in reflection of their affection for the charming aspects of nature.

Degas' large painting, *Dancer with Bouquets*, is a scene of the stage on which a single, gracefully balanced figure caught in the final movement of her dance, appears, magically, to belong partly to the world of the theatre and its artificial, flickering light and homage of bouquets, and partly to the idyllic landscape which is the background of her setting transformed into a palpitating reality by the artist's masterful use of design and pervasive color. With the extraordinary subtlety typical of this artist's studies of exotic dancers and simple working women, this picture has been divided diagonally at the center into an upper register which is filled by the landscape and the head of the dancer, and a lower register which portrays the action taking place on the stage. The dancer, belonging to both realms, becomes imbued with glamor and romance. This poised figure is one of the greatest examples of Degas' particular genius for combining linear contours and solid modeling with changing light and atmosphere. There is eloquence in the drawn outlines of the limbs of the dancer and in the pattern which is formed by their crossed position and by the surrounding spaces, an asymmetrical pattern that again recalls the influence of



EXHIBITED AT DURAND- RUEL & COMPANY

A MASTERLY DEGAS BALLET STUDY: "DANSEUSE AUX BOUQUETS"

Japanese prints on late nineteenth century French art. This painting, by its grandeur and its exciting crystallization of a moment in time, achieves a greatness never encountered among the Impressionist paintings in which the moment of representation is an instant made, not eternal, but fleeting and inconsequential though pleasurable. M. D.

## FARM SCENES REPLACE URBAN SUBJECTS IN RECENT PAINTINGS OF MELTSNER

AT THE Midtown Galleries a one man show of paintings by Paul Meltsner divides the interest with a group exhibition consisting of work by the artists who regularly exhibit in these galleries. Meltsner's style, which is so markedly that of a mural painter, is structurally firm and vigorously conceived. He is able to enrich the background of his sturdy farm figures with simplified landscapes, and his group called *Paul, Marcella and Van Gogh* is set against a backdrop of chimney stacks, cranes and other symbols of



industrial life. Its colors, particularly a rich green, are stronger than those which are used in most of the work in this show, and this intensity brings to the painting vastly more interest than that of some of his work, for the pale greys, blues and browns sometimes lack character to support the strength of the figures.

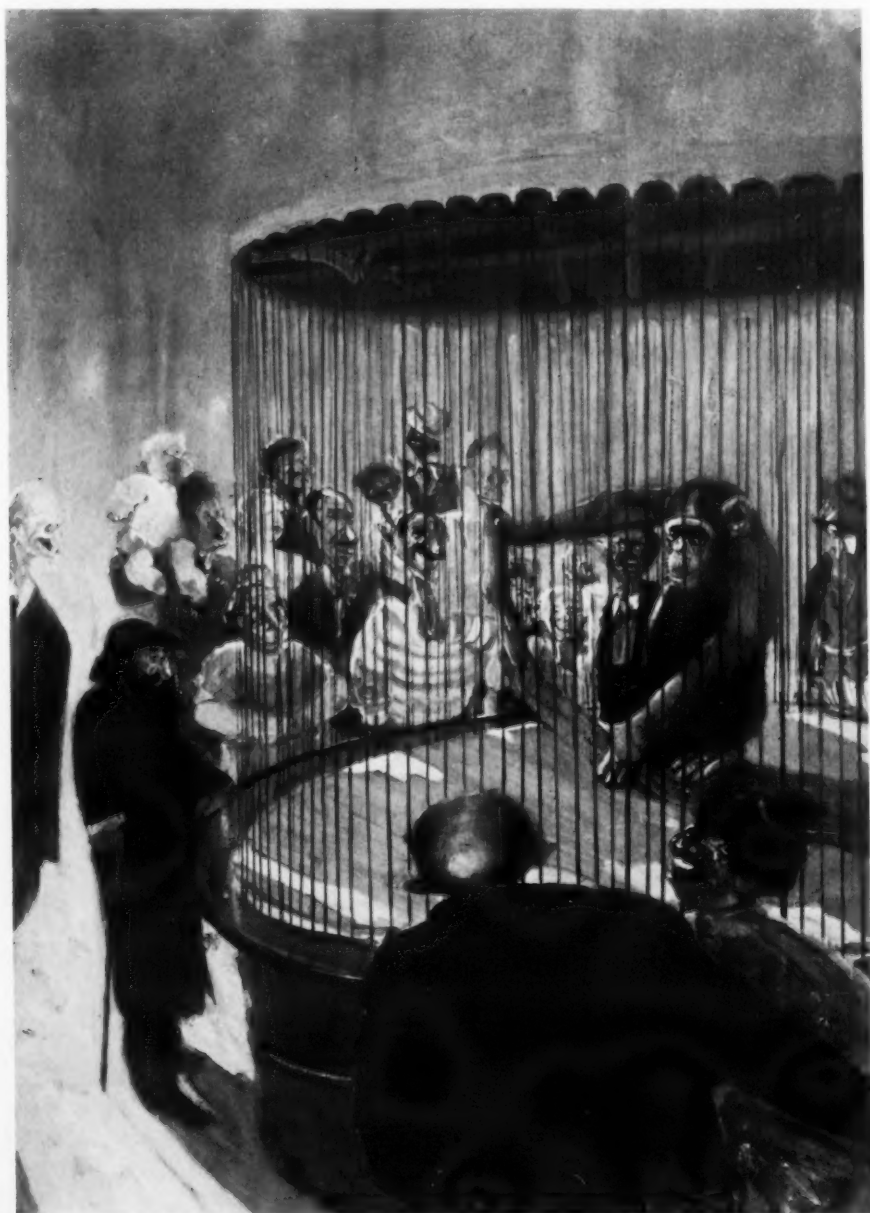
Meltsner has the capacity to tell a story in each painting which scores more successfully in the narrative manner of a mural than in an easel painting. This is an interesting show, however, with vitality and weight.

Among the paintings presented by these galleries in a group show, Paul Mommer's *Inlet, Long Island* has the most direct appeal. Its quiet melancholy is delicious; one gives oneself to its mood, and feels the security and honesty from which it grows. Mina Citron's *Sherman* captures the childlike roundness of a little boy with its shrewd perception of individual characteristics. Jacob Getler Smith in *Manhattan Nocturne* has painted a picture which is a clear vignette of urban life, the figure of a man snatching his food surreptitiously from a refuse can, his companions two hungry cats. It is excellently drawn, and sufficiently restrained in feeling to tell its story with quiet strength.

J. L.

### LOCAL EPISODES VIVIDLY RECORDED BY VINCENT PIZZATOLA

A COMPREHENSIVE showing of work by Vincent Pizzatola now at the Montross Galleries reveals a painter in whose style are wide variations. Most attractive are the small studies of groups of people which vividly reconstruct such scenes as one sees at auctions, in art classes, at the circus and in outdoor spectacles. The figures are not realistically conceived, but are often humorously suggested, and occasionally as in the painting *Zoo*, they are interesting from the standpoint of pattern. Pizzatola lights his paintings in a manner which is often theatrical, but when, as in *Union Square*, his



EXHIBITED AT THE MONTROSS GALLERIES

VINCENT PIZZATOLA DEPICTS A CURRENT ATTRACTION IN "ZOO"

style is restrained, he achieves a lively effect. *The First of May*, which inclines toward caricature, is also a successful example of his handling of highlights. His larger paintings, most of them of flowers, fall into a mood of sentimentality. *Hope and Fear* is permeated with mysticism which lacks conviction, and it fails from the standpoint of color. Among the large paintings on view, an exception is *Uninterrupted Study*, a portrait of the artist's wife, which is clearly conceived and executed with vigor and clarity. It is in complete contrast to the other paintings in the show.

J. L.

### THE AMERICAN COUNTRYSIDE EXAMINED BY MANUEL TOLEGIAN

MANUEL TOLEGIAN'S current exhibition at the Ferargil Galleries embodies his democratic doctrine of "art of and for the people" and his belief in the aesthetic eloquence of the simplest truth. A native of California, this artist has traveled throughout the country keeping his eye alert for the characteristics of local landscape and local people. Many of his paintings are genre in nature, descriptive and chatty, but the less anecdotal the painting, the more vital its spirit. The cloud bank as usurper of light and caster of shadows that veil the landscape in a brooding gloom, plays a chief rôle in almost every landscape. *Turkey in the Straw*, recollection of the artist's childhood in Fresno, is a scene of rustic people dancing and eating in the mist and moonlight, a haunting combination of genre and pure landscape.

Representative of the scenes which have sacrificed essence for narrative are *Picnic* and *Disaster*. Infinitely more dramatic and vitally significant of the ordinary and homely sights of America are the landscapes against which loom the patterned forms of industrial architecture such as the steel mills and coal chutes of Bethlehem. At times reminiscent of George Picken's industrial poems, at times of Ryder's maritime sagas, these paintings remain fundamentally close to nature and the ordinary facts of daily life. Still tight in technique, they nevertheless contain the seeds of proficiency.

Exuberant watercolors hanging in an adjoining room constitute the initial exhibition of Joe Cannon, a facile draughtsman who paints in broad washes of clear color. His lively scenes of Mexico and California make use of the untouched surface of the white paper for the rendition of brilliant sunlight. Though at times too loosely woven, human, architectural and landscape forms are decoratively summarized and vigorously sketched in these watercolors, the most profound of which are *Pebble Beach* and *Tired*, the former a landscape partially abstracted in the powerful manner of Marin, the latter a figure painting rhythmic in line and subtle and warm in color.

M. D.

### ROOD: DECORATIVE ANIMAL STUDIES CARVED IN WOOD

IN JOHN ROOD'S decorative sculpture at the Mercury Galleries, mahogany of a rich, warm color predominates as a medium, and it is appropriate, with its fine grain and dull polish to his semi-abstract interpretations of animals. A satin-smooth surface catches the light and sets off the simplified forms which are strongly modeled. Heads of horses, of which there are several, furnish him with his best subject, though his study of a bird and one of a cat also have charm and expressiveness. Several plaques of religious subjects, *The Nativity*, a *Pietà* and one of Saint Francis, do not approach Rood's sculpture in the round artistically. His talent seems to lie along the line of primitivistic interpretations of animals. One head in marble, shows his ability to work in another medium than wood, but it is in his ebonized and polychrome mahoganies that he achieves his best realized work.

J. L.

### GUYRAH NEWKIRK'S TROPICAL VIEWS; WATERCOLORS BY BRADSHAW

GUYRAH NEWKIRK returns again to the Studio Guild Galleries with a score of paintings executed in the vivacious setting of distant tropics. This year her surroundings



have been the islands of the West Indies. Splashy, chaotic, strident and free from any subtlety, these vehemently stroked canvases are best only when figures are absent and the scenes devoid of complicated compositional elements. Small scale landscapes are most effective, successfully transmitting the *esprit* of the hot climate and ripe vegetation. The flower painting, *Flamingoes*, is vastly superior to the remaining canvases for in this the artist has harmonized the vivid colors of the flowers and dexterously made her full brush convey form by the method, derived from Van Gogh, of drawing with pigment in a system describing the modeling of the three dimensional object. Further debt to the Master of Arles is evinced in the introduction of a reed stool upon which the bouquet rests. The painter of these pictures is now working on ten paintings commissioned by the School for Tropical Medicine in San Juan, Puerto Rico.

At the same galleries Alexandra Bradshaw, head of the art department of State College, Fresno, is showing a number of picturesque watercolors of Mexico and Southern California. Restrained, composed, descriptive of typical scenes and at the same time designed in terms of pictorial relationships often built on the cubic forms of buildings lining a street, these are paintings by an able watercolorist. M. D.

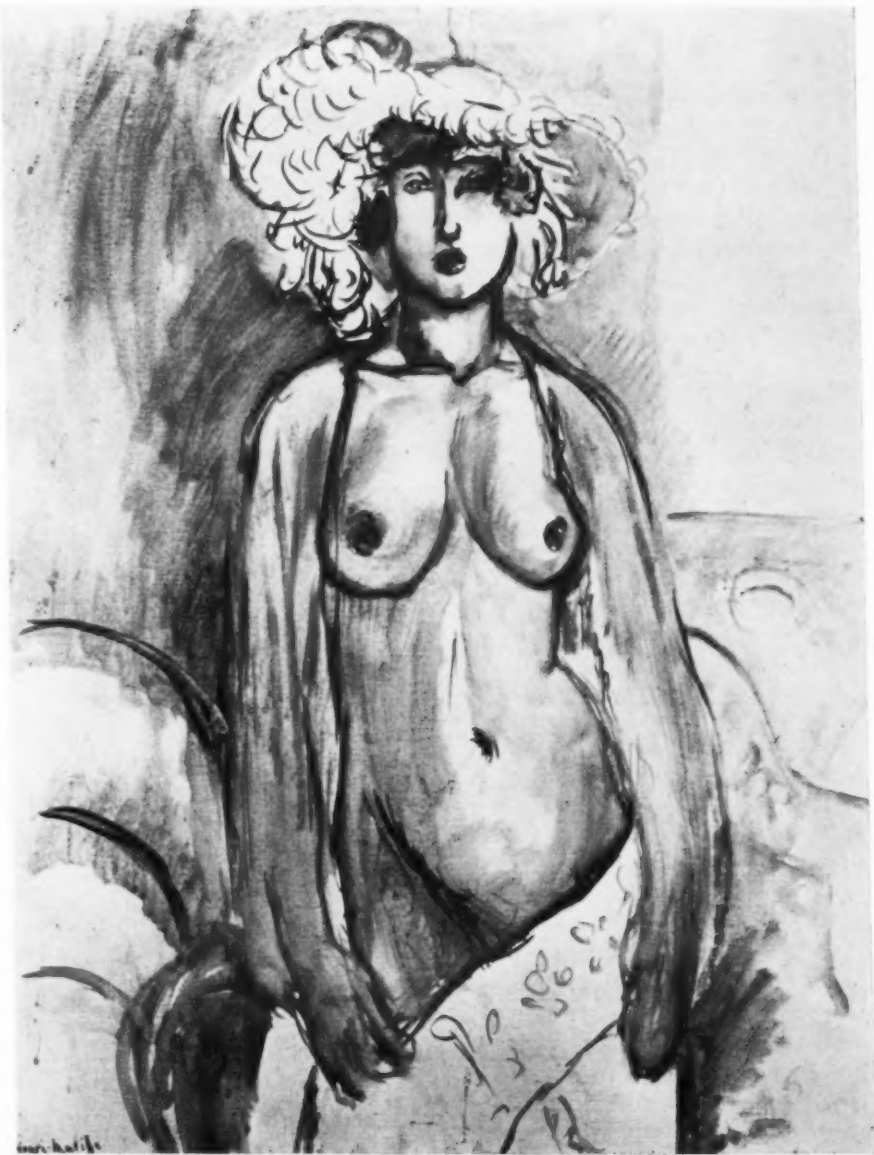
### EAKINS, EILSHEMIUS AND OTHERS IN AN AMERICAN SHOW

A VARIED group of American paintings have been hung for summer view at the Kleemann Galleries. Emphasis lies on the work of Eakins and Eilshemius. The sober, dusky genre scene, *Courtship*, and the objective, monumentally modeled and uncompromisingly analyzed portraits of Maybelle and Gilbert S. Parker are typical of the factual art of Eakins. How a rustic poetry eschewed by the Philadelphia realist was infused into the intimate woodland scenes of New England by Eilshemius, twenty years his junior, may be seen in the several small views placed on display. But especially is it visible in the large canvas, *Trapping Bait*, dated 1908, which doubtless is a *chef d'oeuvre* of this unique artist. Like a scene out of Thoreau's *Walden* is this picture of a sturdy farmer in hat and shirt sleeves standing in the green foliage beside a running brook, ready to catch a trout in his extended net. Simple, homely and familiar elements are so interwoven in this picture and so charged with pantheism and geniality that the final effect images a poem by Emerson or a musing by Thoreau. The execution of the male figure, an infrequent preoccupation of this artist, is so skillful as to vindicate the artist from the statements of his detractors. The spirit of the Barbizon's is mirrored, as is their style, in the tiny *Lonely Road*, a delightful essay in the late manner of Corot.

The only other representative of the nineteenth century is Childe Hassam whose *Interior with Figure*, painted as early as 1884, is not unlike Eakins' interior, although in this the background, which is usually obliterated in Eakins' paintings, is painstakingly embellished with the comfortable accessories of everyday life. The rest of the exhibition is a medley containing patterned flower studies by Edna Bernstein, small dramatic episodes by Eugene Higgins, sunny landscapes by the Spanish refugee artist, Esteban Vicente, theatrical dissipations by Gifford Beal, romanticized figures and landscape by Ann Brockman and characteristic work by Albert Sterner and Robert Philipp. M. D.

### IMPORTANT WORKS BY FRENCH MASTER OF THE XX CENTURY

MASTERFUL paintings by celebrated French artists of the twentieth century comprise the last exhibition of the season at the Bignou Galleries. Utrillo is represented by two street scenes of his white period. *Argenteuil; la grand rue*, painted in 1912 when the artist was at his zenith, is a magnificent example of the ability of this bohemian of Montmartre to transform a plain plaster house, with its high walls facing the street, into a simple, clear pattern of forms and into a series of surfaces in which the aged white plaster turns sensuously into myriad colors rubbed sensitively one into the other. The almost austere pattern of the architectural elements is countered by the rambling foliage and the rich textures, creating a



EXHIBITED AT THE BIGNOU GALLERIES

#### RHYTHMIC LINE AND SLIGHT COLOR IN MATISSE'S "ANTOINETTE"

dualism which constitutes one of the great charms of Utrillo's paintings. In contrast are Soutine's cataclysmic distortions which project into *Paysage du Midi* all this artist's emotional intensity and violence of subjective expressionism. Different also are Lurcat's landscapes which are lyrical in mood as they are in color, in balanced design and in shimmering light—extraordinarily decorative landscapes by an artist too seldom represented in American exhibitions.

The movement toward intellectual discipline and analytical rather than emotional treatment of formal problems is well exemplified by the paintings of Juan Gris, the Spanish artist who, in Paris, became one of the Cubist experimentors. His portrait of Picasso, an analytical Cubist painting of 1912, is curiously similar to Picasso's portrait of Braque, 1909, which was exhibited this winter at the Wildenstein Gallery. Both artists resolved their figures into geometric fractures of planes and angles which described not one but several points of view. But, whereas Picasso's monumental portrait is constructed in austere tones of brown, Gris' painting is composed of his characteristically high keyed colors which are here applied in short "pointillist" strokes. The surface thus vibrates with life, light and changing hue. More rigid is *Le Syphon*, Léger's painting of 1924 in which defined verticals, low keyed tones and stylized mechanisms appertaining also to the robot-like hand, embody the energy of the machine and the disinterested dynamism of this artist who, until his recent development toward organic forms, was the foremost representative of machine age painting. Picasso himself is represented by a heroic painting in grey-white and powder blue, depicting an ingenious and amusing invention called *La grande Baigneuse*, a composite creature constructed of geometric blocks of plaster white, a perfect example of this great inventor's belief that nature and art are two different things.

Completing the exhibition are Dufy's well known "map" of Paris and Matisse's well known *Antoinette*, 1918, a partly robed figure wearing the plumed hat which the artist himself contrived and which appeared not only in this scarcely colored picture of linear rhythms but in a drawing and in the masterpiece, *White Plumes*. M. D.

# EXPOSITION OF COURBET'S NATURALISM

THE Baltimore Museum of Art, as its final offering of the season, is presenting a symposium on Courbet which is, so far, a unique attempt of its kind to connect the work of an artist with the political and social conditions of his time. For Courbet, as the father of Realism and Naturalism, is a pivotal figure of the last century whose importance is only being realized today when similar problems are foremost in men's minds. Not only are twenty-five of his most important works being shown but a series of lectures demonstrate how, in Courbet's own words, he endeavored to express the customs, the ideas, the aspects of his epoch—in other words, create a living art.

The Naturalistic movement was one of the most profound and deep-going changes brought about by the nineteenth century. As its pioneer in the world of painting, Courbet was also the leader of a movement which embraced literature and all the arts. The Second



LENT BY THE CINCINNATI ART MUSEUM TO THE BALTIMORE MUSEUM OF ART

Empire, which came as a crushing blow to the liberal ideas that had brought about the Revolution of '48, had brought in a practical political scepticism as well as the materialism of the new industrial revolution, against which this handful of artists and writers hurled their defiance. At the same time the growth of scientific knowledge introduced an analytical spirit and a desire for unvarnished truth that was in sharp contrast to the mock heroics of the Romantic painters. Classical allusions and literary overtones were replaced by an ideology which was not afraid to show peasants, workingmen and unbeautiful nude female figures as they actually were. No longer preoccupied by Man, a new interest in men emphasized the sharp divide between this period and the preceding one.

The Baltimore symposium is thus a timely revival of ideas which link our era of transition to that of the mid-nineteenth century.



LENT BY THE METROPOLITAN MUSEUM OF ART



LENT BY WILDENSTEIN & COMPANY

(TOP) "THE FOREST IN WINTER"; (LEFT) "GUIMARD IN THE ROLE OF ROBERT LE DIABLE"; (RIGHT) "PORTRAIT OF MME. OLIVIER"



# ART THROUGHOUT AMERICA

## NEW YORK: AN ARCHAIC GREEK BRONZE; ART AT THE WORLD'S FAIR

THE Metropolitan Museum of Art since 1874 has been the possessor of a mirror support from Cyprus in the form of a nude female figure which has been counted among the finest of its Greek bronzes. The rarity of these objects may be judged by the fact that only six such mirrors are known in the world, and thus the acquisition of still another example of this type is to be ranked among the Museum's important accessions of the year.

The beautifully modeled female figure which serves as a handle for the disk is shown standing on the back of a couchant lion. As in the other known mirrors of this type, she wears a close fitting necklace. Her hair is short and she is crowned with a diadem on the front of which may be detected an emblem, possibly a crescent. The extended right hand, now missing, undoubtedly grasped something. The left hand bears an object that appears to be a pomegranate. The excellent preservation of the figure and of the face in particular reflect a characteristic personality, as in true portraiture. Two rampant griffins give additional support to the mirror and create an admirable design combining richness and simplicity that is essentially Greek. The disk itself is slightly convex and bears on the face a delicate border of guilloche and tongues and on the verso an incised whorl design. A grey-green patina covers the surface which was, of course, originally of polished golden bronze.

The similarity of this little figure with other examples of the group indicates a common origin, which, it has been suggested, might be Sparta. However, it appears more likely that the figure is that of a dancing girl, or a hetaira, who were represented nude as early as the sixth century and who, as votaries of Aphrodite, were an appropriate decoration for mirror handles. Furthermore, the subtle, rounded modeling bears little relationship to the angular Spartan reliefs. Corinth, on the other hand, which, as well as being the center of the production of mirrors, was famous for its bronze craft and was moreover the site of an important sanctuary of Aphrodite, appears to be a more logical provenance for the piece, now taking its place in the Museum's collections as not only one of the rarer but also the most beautiful of its archaic bronzes.

DETAILS of a project for a fine arts building at the New York World's Fair 1939, containing a notable exhibition of old masters, have been made public in a statement by Dr. W. R. Valentiner, Director of the Detroit Institute of Art, who is to be Director General of the undertaking.

Dr. Valentiner sailed for Europe accompanied by Charles R. Henschel, of the art firm of M. Knoedler & Company, to seek the loan of the best examples of the work of old masters from governmental galleries or the collections of individuals and dealers. Their journey has been undertaken under authority of the Board of Directors of the project, of which Louis S. Levy is Chairman. The President is Dr. A. Hamilton Rice.

The proposed exhibition, as outlined by Dr. Valentiner, is intended to give an idea of the great epochs of art from the Age of Pericles to modern times with all periods of European history represented by world-famous masterpieces.

It is expected by those having the undertaking in hand that Dr. Valentiner and Mr. Henschel will be able to obtain a sufficient number of historic canvases for combination with those it will be possible to acquire in this country to insure an exhibition of unprecedented importance.

Plans of the project have been placed before Grover A. Whalen, President of the Fair Corporation, who has given assurance of the Fair's support and has proffered a site in the Exposition grounds, provided that outside financing is assured for construction and maintenance of the building and exhibit. It is intended that the art exhibition shall be operated as a concession, with an admission charge.

Most of the art works, the number of which is to be limited through selection by quality, not quantity, will come from American collections so as to display to the world the wealth of masterpieces acquired by American connoisseurs during the last two generations. Contributions of world-famous works by European governments will give the public an opportunity to see the originals of paintings known mainly through reproductions or by name.

The first pavilion of the building leads the visitor into a chamber shaped somewhat like a Greek temple in which sculpture of the time of Phidias and Praxiteles is to be shown beside bronzes and vases of that period.

The following room, its design reminiscent of the Pantheon, is to represent the Augustan age, mainly through outstanding marble portraits and works of decorative art. Thence one walks into a crypt-like chamber with low ceiling and artificial illumination. This will provide demonstration of the great contrast between Roman and early Christian art. Byzantine and Romanesque mosaics and sculptures are to be shown here. Next comes a room with high Gothic pitched roof, where great sculptures, tapestries, and

stained glass windows are to convey an idea of the art of the Gothic cathedrals, mainly those in France.

The visitor proceeds from this chamber into a two-story hall containing the earliest panel-paintings of the North, especially in Flanders, Germany and France. Here will be exhibited the art of Jan Van Eyck, Fouquet and their followers in connection with the Germans, Holbein, Dürer and Grünewald.

The next pavilion, which centers the exhibition space, is to be devoted to the greatest masterpieces of the presentation: the sculptures and paintings of the Italian Renaissance of the fifteenth and sixteenth centuries. Square rooms frame a circular central hall, in which, it is hoped, will be exhibited eight or ten paintings by Raphael, sculptures by Michelangelo and, possibly, one or two well known paintings by Leonardo da Vinci.

The third pavilion, presenting Baroque art, is to contain the great Dutch, Flemish and Spanish masterpieces of the seventeenth century. There will be two large galleries with paintings by Van Dyck and Rubens, and a special room for about twenty masterpieces from the hands of Franz Hals and Rembrandt, with smaller cabinets for display of works by Vermeer, Pieter de Hooch, Terborch and other Dutch masters. It is hoped that Spanish art will be represented by a great series of works of Velasquez. El Greco will be fully shown as well as other contemporaries of Velasquez such as Murillo and Zurbaran.

The fourth, and last, pavilion is to be devoted to the great French,



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PRESENTED BY MRS. ALBERT J. BEVERIDGE TO THE ART INSTITUTE OF CHICAGO  
"WOMAN READING IN A GARDEN" BY MARY CASSATT, 1880

English and Italian artists of the eighteenth century. Among the English masters, some of the full-length portraits by Gainsborough and Turner have already been promised for the exhibition. There are to be special cabinets for examples of the work of the French masters Watteau, Chardin and Fragonard, also the Italians of this period, Tiepolo and Guardi. The exhibition ends with rooms displaying works of the French painters from David to Ingres, from Delacroix to Renoir and Cézanne.

### WESTPORT: DEATH OF WILLIAM GLACKENS, FOREMOST AMERICAN IMPRESSIONIST

**W**ILLIAM GLACKENS, one of the deans of American painting, died suddenly on May 22, at the age of sixty-eight. The artist is a sufficiently familiar figure to require no introduction to the public at large, his work having been extensively shown throughout the country and being on permanent exhibition in the outstanding American museums. Glackens was the recipient of numerous medals and awards and member of the foremost artistic societies, as well as the first president of the Society of Independent Artists. His painting was at one time strongly influenced by Renoir and Manet and, though he brought to it a distinctly personal note, he has in consequence been called the "greatest Impressionist" this country has produced."

### CHICAGO: TWO AMERICAN IMPRESSIONIST WORKS FOR THE ART INSTITUTE

**A**FRESHLY painted canvas by Mary Cassatt entitled *Woman Reading in a Garden* has just been presented by Mrs. Albert J. Beveridge in memory of Delia Spencer Field to the Art Institute of Chicago. The painting, celebrating a theme dear to the painters of this group and to Monet and Manet in particular, shows the artist at the height of her Impressionist phase. The background of richly blooming roses gives a brilliant color note against which the delicate whites and greys of the figure in its light dress contrast with distinction. The intensity of the color and the flooding light are suggestive of Renoir, a master who influenced Mary Cassatt considerably at this time. This is the third canvas by this artist to enter the Museum.

Another Impressionist work to go to the Institute's collections is likewise the gift of Mrs. Beveridge and is J. Alden Wier's *The Two Sisters*, formerly in the collection of Mrs. Marshall Field.

## English Survey in Pittsburgh

(Continued from page 14)

them, but they must be passed over here because, though the fame of Turner is a little dimmed since Ruskin wrote, he and Constable, by their work and their influence, have earned the right to be set beside Corot and Claude as the greatest landscape painters of Europe.

By the time they died, the nineteenth century was well advanced and the Victorian era was beginning. It was not, as Constable foresaw, a happy era for British art. Shortly before his death, in 1837, Constable declared that, in another twenty years, painting would be a lost art in the land of his birth. Whether his prediction was fulfilled or not is still a matter for dispute; but a dozen years after he had laid down his brushes a very odd movement arose which galvanized the British public, if not British art, into curious reaction.

In France, Turner led to the Impressionists. The exhibition includes, among others, the fine seascape, *Port Ruysdael*, lent by M. Knoedler & Company, and a characteristic view of Venice. In England, he was followed by the Pre-Raphaelite Brotherhood (P.R.B.), a group of men—the violent and inspiring Rossetti, with Millais and Holman Hunt, were the principal founders—who utterly ignored the last three hundred and fifty years of painting and went back, or so they believed, not merely to the predecessors of Raphael but to Nature itself, which they examined under a microscope and a spot light. The best painter in the group—and he had great technical ability—was Millais, who became President of the Royal Academy, but he had not an interesting mind. Burne-Jones, who was not associated with the P.R.B. until its original members had broken asunder, was a far more interesting and imaginative man, but not nearly so good a painter. Between these two extremes the other members and disciples of the Brotherhood occupy varying positions.

Long before they left off, there was nothing. There is no one to talk of between them and the men who are, or were recently, alive and familiar to the Pittsburgh public today. Into that abhorred vacuum, there rushed French influence, and in the works of most contemporary British painters you will see it struggling, or the marks of its struggle, with the native tradition.

Having tried to indicate the chief men and movements to be looked for, though that meant leaving out all reference to that solitary visionary of the eighteenth century, William Blake, I now should like to hazard a guess at some of the things that, surprisingly, are unknown to English painting. There are not, for reasons already advanced, any Holy Families; and I doubt if you see many, or any, still-lives. I do not know the official explanation of our avoidance of this type of picture, but I have always supposed it had something to do with our love of fresh air. Many of our great portraitists even painted, or pretended to place their sitters, out of doors. Lastly, there are almost no nudes. Except Etty who always, and the Reverend M. W. Peters who generally, painted unadorned female forms, no English painter depicted nudes until the end of the last century. Since both these artists were Royal Academicians a hundred years ago and more, their choice of subject was evidently no bar to recognition, and I am at a loss to account for their loneliness.

In this short survey of British painting, the blacks have been deepened, the whites lit, and the greys dispersed; and so there is scarcely a statement which is quite, quite true. All in all, however, the exhibition is the first comprehensive attempt that has been made in America to trace, step by step, the origins and development of this great school with which the new world's artistic heritage is so closely bound up.

## Art in Naples over 300 Years

(Continued from page 10)

passion and galantry give one an idea of what Pieter Brueghel might have painted had he been reincarnated in the *settecento*.

Written far away from the locale of the exhibition, these lines serve merely as an indication to the American art public of the importance of the school which is its subject. As such, they cannot hope to be complete nor more than an exposition from memory, although absence from the exhibition proper does boast a single advantage: the ability to avoid the dreadful excursions into literature of the self-termed Impressionists of Italy, of the even worse Romantics who went before. What successors to a school which, in its own day, was one of the most truly modern Europe ever produced!

A. M. F.

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## The Art News of London

**A** LARGER, a more polished and an entirely consistent show is the boast of this year's Royal Academy which, as the foremost of England's traditional exhibitions, attracts the widest attendance of any event of its kind. Tremendous capacity and painstaking industry are the first impressions that a glance at these closely hung rooms produces on the visitor. Almost all of the pictures, in their complete lack of artistic oddity, bear the stamp of official approval. Portraits have first and foremost passed the negative test of pleasing the sitter and landscapes and figure studies are confined exclusively to scenes with agreeable associations, ranging from the picturesque to the pastoral. The result is a series of brightly painted clichés and a satisfied public.

For its political implications, which must inevitably lend these pictures historic value, as well as for its colorful pageantry, the Coronation has proved to be a favorite subject, and one that assures the exhibitor a prominent position in the galleries. Frank O. Salisbury has completed what is probably the most ambitious version of the ceremony, consistent throughout, well organized and as successful as any historical theme painted in this age of photography. Two royal portraits, that of *Her Majesty Queen Mary* by Simon Elwes and *Her Majesty the Queen* by Colin Gill are likewise much in evidence, the former a dashing Impressionistic version, the latter a detailed full-length figure study in wine colored velvet rather incongruously set against a background of the long avenue of Windsor Park. Among the portraits that attract attention solely for merit are those of R. G. Eves, with his *Leslie Howard* outstanding.

One of the most important public commissions of the year is a series of four panels destined for the Council Chamber, Essex County Hall, which have been executed by Alfred R. Thomson. The central *Pilgrim Fathers Embarking at Plymouth*, though strictly decorative, is a lively piece of work and, along with Fleetwood-Walker's *John Ball and the Peasants' Rising*, should be recommended as a history text book illustration.

Purchases by the Chantrey Bequest include P. Wilson's Steer's *Bird Nesting, Ludlow*, reminiscent of both Constable and Courbet, but endowed with an integrity of its own. Painted, apparently, for the sole purpose of attracting attention, and as such the more remarkable for its inclusion, is Russell Flint's *In Their Own Home*, a sadistically unpleasant view of the Spanish Civil War, devoid of either life or sympathy for the participants. *The Birth of Venus*, cited as one of the most amusing pictures ever to pass these portals, exploits with lamentably self-conscious humor the possibilities of Aphrodite hauled up in a fishing net and unceremoniously deposited on the deck of a dirty fishing smack.

**T**HE election of Dr. John Rothenstein to the Directorship of the Tate Gallery brings to this distinguished institution a young man of exceptional qualifications. Dr. Rothenstein, who is the son of Sir William Rothenstein, writer, painter and Principal of the Royal College of Art, held art professorships in American colleges when still in his twenties. He was Director of the City Art Gallery in Leeds in 1932 and the following year went to Sheffield, where he was appointed as the town's first Art Director. English and French art are his special field of study and interest.

**S**INCE the beginning of the past month the London Gallery has been under new management and now, directed by E. L. T. Mesens, formerly associated with the Palais des Beaux Arts in Brussels, it will undertake to show works illustrating creative modern art movements as well as those of primitive races which reveal the psychological and moral evolution of man. Dali, Magritte, Ernst, Tanguy, Miro and Man Ray will be among those whose paintings it proposes to put forward, along with those artists who, like Picasso, Chirico, Bracque and Klee, were the forerunners of the new forms of today. Inaugurated by a midnight opening, the first show to be held presented works of René Magritte.

**T**HE Beaux-Arts Gallery is currently the scene of a one man show of a highly sensitive and educated painter, Philip Conard, who, though a Royal Academician, has little in common with the current annual affair at Burlington House. Basing his style on the French painters of the eighteenth and nineteenth centuries, he nonetheless has experimented with intelligence and the results are some unusually attractive landscapes that, at the same time, have nothing of ready made charm about them.

## COMING AUCTIONS

### *Dripps Library of Modern First Editions*

THE modern library of Robert Dunning Dripps of Germantown, Pennsylvania, the largest collection of works by English, Irish, and American poets to be offered to the public since the library of John Quinn was sold in 1924, will go on exhibition at the American Art Association-Anderson Galleries on May 31. Making up a catalogue of over three thousand items, the library will be sold at auction, by order of Mr. Dripps, Monday to Thursday mornings and afternoons, June 6, 7, 8, and 9. Containing presentation and inscribed copies; private press books, including a large collection of Cuala Press books; and extensive collections of first editions of works by Louis Becke, Robert Bridges, Bliss Carman, R. B. Cunningham Graham, Walter de la Mare, Michael Field, Robert Frost, Amy Lowell, Edna St. Vincent Millay, Edwin Arlington Robinson, George W. Russell ("A.E."), George Bernard Shaw, Walt Whitman, William Butler Yeats, and many others, the entire library is in remarkably fine condition and half or more of the books retain their original dust wrappers.

### *Stretton Furnishings and Art Property*

FURNITURE of various styles and periods, table appointments, Oriental art, paintings and prints, tapestries, textiles, and Oriental rugs comprising property of various owners including Gerald B. Stretton, 2nd, of New York, sold by his order, will be dispersed at public sale at the Parke-Bernet Galleries, Inc., the morning and afternoon of Thursday, June 2, following exhibition from May 27, from 9 to 6. The Galleries will be closed on May 29 and 30.

Among the furniture the following pieces are outstanding: a Heppelwhite inlaid mahogany break-front bookcase with writing drawer; a Duncan Phyfe Sheraton mahogany five-legged card table, with frieze of crotch mahogany bordered with dark rosewood; a pair of Heppelwhite mahogany armchairs, with molded open shield backs framing a pierced splat handsomely carved with guilloche and leafage; a Sheraton mahogany cylinder-front secretary bookcase, with valanced skirt and French bracket feet, made in New York about 1800; a George I mahogany card table with hinged and folding square top with outset corners, lined with green baize, and furnished with counter pockets and places for candlesticks; a Louis XV carved and gilded canapé with arched flower-carved back and curved closed arms covered in eighteenth century Aubusson tapes-



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try; and a Louis XV inlaid tulipwood lady's small writing bureau fitted with drawers.

The Oriental art includes porcelains, carved jades and ivories, a few of the outstanding pieces being a Ch'ien-lung soft white jade double vase with covers, a set of nine carved fei-ts'ui jade figures of Immortals, and a translucent white jade vase and cover, suffused with patches of emerald green.

Tapestries and textiles include a Louis XV Aubusson verdure tapestry, and a French silver-embroidered sapphire blue velvet hanging. A late seventeenth century Ghiordes prayer rug is of note.

EUROPEAN AUCTIONS

*The Van der Linden Collection, Part One*

AN IMPORTANT sale featuring paintings by old masters and antiquities is to be held at the galleries of Messrs. Mensing & Sons, Amsterdam, on June 14, 15 and 16. This property comprises the first part of the valuable collection of Madame C. Van der Linden of Anvers and includes sculpture, ivories, furniture, tapestries and a variety of ornaments as well as Chinese porcelains.

Among the paintings a large selection of French and Netherlands masters ranging in date from the fifteenth to the eighteenth century lists valuable works by unidentified masters. Of the well known names are those of Adriaen Isenbrandt, Jerome Bosch, Van Aelst, Van der Goes, Quentin Matsys, the Master of the Magdalen Legend, Pourbus and Rubens, the latter represented by a *Holy Family* of some importance similar to a version of this scene in the museum of Madrid.

German woodcarvings and polychromed terracottas include important fifteenth and sixteenth century examples, with a linden wood *Coronation of the Virgin* of the Cologne school outstanding. Of French mediaeval art a *Virgin and Child* of the thirteenth century is among the finest of a large selection of sculpture. There are also numerous outstanding Flemish pieces exemplifying early and late periods.

A magnificent ivory goblet attributed to the seventeenth century craftsman, Lucas Faidherbe is the most notable of a series of plaques and carvings in this medium. Furniture presents many French Gothic examples with credenzas, chests and cabinets predominating. Very fine are two inlaid Dutch seventeenth century cabinets and some ornate Flemish sixteenth century pieces with rich and massive carving. Tapestries, Cordova leather boxes, illuminated manuscripts, arms and armor are some of the further items which give general interest to the sale of this important collection.

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GALLERY	EXHIBITION	DURATION
A. C. A., 52 W. 8.	New York Group: Paintings, to June 11	
American Woman's,		
353 W. 57.	Members' Group Show: Paintings, Sculpture, to Oct. 1	
Architectural League, 115 E. 49.	Parkhurst: Drawings, to June 4	
Arden, 460 Park.	Toni Frissell: Photographs, to June 10	
Argent, 42 W. 57.	Summer Show: Paintings, to Sept. 1	
Arista, 30 Lexington.	Lazarus: Drawings, June 1-30	
Art Students' League,		
215 W. 57.	Summer Instructors' Work: Paintings, May 31-June 17	
Babcock, 38 E. 58.	American Paintings, to Sept. 1	
Bignou, 32 E. 57.	Modern French Paintings, to July 1	
Boyer, 69 E. 57.	Non-Objective Paintings, to June 18	
Brooklyn Museum.	Techniques of Chinese Art, to June 6	
Buchholz, 32 E. 57.	Summer Show: Paintings, Sculpture, to June 20	
Columbia		
University.	Annual Student Exhibition: Paintings, Sculpture, to July 11	
Contemporary Arts, 38 W. 57.	Group Show: Paintings, to June 16	
Downtown, 113 W. 13.	Art for the Summer Home, to June 15	
Durand-Ruel, 12 E. 57.	XIX, XX Century Paintings, to Sept. 1	
Eighth St. Playhouse.	Group Show: Paintings, to Sept. 1	
Federal, 225 W. 57.	Mural Painting, to June 15	
Ferargil, 63 E. 57.	Tোগlegian: Paintings, to June 4	
Findlay, 8 E. 57.	Resumé of the Season: Paintings, June 1-30	
French Art, 51 E. 57.	Modern French Paintings, to Sept. 1	
Freund, 50 E. 57.	Contemporary Sculpture, to June 15	
F. A. R., 19 E. 61.	Jean Hugo: Lithographs, June 1-30	
Gimpel, 2 E. 57.	Rodin: Sculpture, to June 15	
Grand Central, 15 Van-		
derbilt	Founders Show: Painting; Sculpture, to Sept. 1	
Grand Central, 1 E. 51.	American Paintings; Garden Sculpture, to July 1	
Harlow, 620 Fifth.	Prints by Old and Modern Masters, to Sept. 1	
Keppel, 1 E. 57.	Toulouse-Lautrec: Posters, June 1-30	
	Romantic Lithographs, to June 1	
Kleemann, 38 E. 57.	Paintings by Americans, to May 30	
Knoedler, 14 E. 57.	Selected Paintings, to Oct. 1	
Kohn, 608 Fifth.	Group Show: Paintings, to July 1	
Kraushaar, 730 Fifth.	American Paintings, to July 1	
John Levy, 1 E. 57.	English XVIII Century Paintings, to Aug. 1	
Lilienfeld, 21 E. 57.	Old and Modern Masters, to June 15	
Macbeth, 11 E. 57.	Winslow Homer: Watercolors, to June 15	
Mayer, 41 E. 57.	Hassam; Zorn: Etchings, to June 4	
Mercury, 4 E. 8.	John Rood: Sculpture, to May 31	
Metropolitan Museum of Art.	French Silver, to Sept. 19	
	Early Pattern Books, to May 31	
	Walter Gay: Paintings, to May 31	
Midtown, 605 Madison.	Paul Meltsner: Paintings, to June 10	
Milch, 108 W. 57.	Selected American Paintings, to Sept. 1	
Miller, 24 W. 55.	Textiles and Rugs, to Sept. 1	
Montross, 758 Fifth.	Pizzatola: Paintings, to June 4	
Morgan, 106 E. 57.	Lithographs in Color, to Aug. 1	
Morton, 130 W. 57.	Charles J. McLaughlin: Paintings, to June 20	
Municipal, 3 E. 67.	New York Artists: Paintings, Sculpture, to May 30	
	Retrospective Exhibition: Paintings, Sculpture, June 1-19	
Museum of the		
City of New York.	New York's Part in the Gold Rush, to Sept. 1	
Museum of Modern Art, 14 W. 49.	Masters of Popular Painting, to June 28	
New York Public Library.	Artists of Aloofness: Prints, to Nov. 30	
Nierendorf, 21 E. 57.	Carl Holty: Paintings, to June 11	
Passedoit, 121 E. 57.	Summer Show: Paintings, to July 15	
Perls, 32 E. 58.	Modern Primitives of Paris: Paintings, to June 4	
Rehn, 683 Fifth.	Group Show: Paintings, to Aug. 1	
Reinhardt, 730 Fifth.	Colucci: Paintings, to June 21	
Rockefeller		
Center.	Museum of Costume Art: Annual Exhibition, to June 6	
Romeyn, 32 E. 57.	de Querquis: Painting on Mirrors, to July 1	
Schaeffer, 61 E. 57.	Old Masters, to Sept. 1	
Schultheis,		
15 Maiden Lane.	Sporting Prints; Old New York Views, to June 1	
Seligmann, Rey,		
11 E. 52.	French XVII and XVIII Century Silver, to June 1	
Studio Guild, 730 Fifth.	Guyrah Newkirk: Paintings, to June 4	
Sullivan, 460 Park.	Antique Spanish Embroideries, Textiles, to June 15	
Vendome, 339 W. 57.	Group Show: Paintings, to June 10	
Walker, 108 E. 57.	Spring Exhibition: Paintings, to June 30	
H. D. Walker, 38 E. 57.	Kaethe Kollwitz: Prints, to June 4	
Westermann, 20 W. 48.	Masters of the XX Century, to Sept. 1	
Weyhe, 794 Lexington.	Selected Prints, Drawings, Sculpture, to Sept. 1	
Yamanaka, 680 Fifth.	Oriental Silver and Gold, to May 31	

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